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THE HAPPIER DAYS OF CHARLES I.

From the Picture by FREDERICK GOODALL, R.A., in the Bury Art Gallery.

Size, 38 by 60 inches.

Exhibited at the Royal Academy, 1855, and presented in 1897 to the Corporation of Bury by the Children of the late THOMAS WRIGLEY.

The picture shows the royal party in a stately barge, enjoying on a still afternoon the simple pleasures of the river. The King, in black, is standing against the canopy. Queen Henrietta Maria is seated beside him with two of the royal children, who are feeding the swans with pieces of cake, which a negro holds on a salver. The young Prince of Wales and his other sister are beneath the canopy, and in the bows are trumpeters, men-at-arms, and oarsmen. The water-gate of Hampton Court is their destination, where a guard of honour and a number of courtiers are seen awaiting their arrival. All is peaceful, and suggestive of repose throughout the land, and the shadows which enveloped the later years of the King's reign have not yet begun to gather.

GLEN MUICK.

From the Picture by J. W. Oakes, A.R.A., in the Manchester Art Gallery.

Size, 48 by 64 inches.

Purchased by the Corporation of Manchester, 1887.

The scene is in Aberdeenshire, looking towards Alt-na-guithasac. The shadows from the drifting clouds, combined with approaching night and the stormy murmur of the rushing stream, impart deep feeling to this work, and solitary indeed is the figure wending its way along the lone hillside path.

"The evening mists, with ceaseless change,
Now clothe the mountains' lofty range,
And round the skirts their mantles furl,
Or on the sable waters curl,
Or on the eddying breezes whirl."

A LOVER OF ART.

From the Picture by Sir Lawrence Alma-Tadema, R.A., in the Glasgow Corporation Galleries.

Size, 31 by 22 inches.

Painted 1868, and presented to the Corporation of Glasgow in 1896 by the Sons of James Reid, Esq., of Auchterarder.

The scene is in the court of an ancient Greek dwelling, with mosaic pavement and dark marble pillars with Ionic capitals. A group of persons are critically examining a statuary figure of a young girl with a dove in her arms which she has just rescued from a snake.

HETTY SORREL.

From the Picture by the Hon. JOHN COLLIER, R.I., in the Blackburn Art Gallery.

Size, 55 by 33 inches.

Presented to the Corporation of Blackburn by A. C. BOWDLER, Esq., J.P.

The subject of this picture is taken from George Eliot's novel of "Adam Bede," and shows the beautiful orphan niece of Mr. Poyser—Hetty Sorrel, of the Hall Farm, whose clandestine love for Arthur Donnithorne has led to distress and misfortune—fleeing from the spot where she has wickedly left her lately born infant. With the wretched girl's perplexity is also the anguish of the mother, as she hurries from the wood, hearing all the time the crying of the little deserted one.

BEYOND MAN'S FOOTSTEPS.

From the Picture by BRITON RIVIERE, R.A., in the National Gallery of British Art.

Size, 46 by 72 inches.

Exhibited at the Royal Academy, 1894, and purchased by the President and Council under the terms of the Chantrey Bequest.

The artist here gives an idea of the "land of mist and snow," to penetrate which has taxed the daring of many Arctic explorers. Not a year passes but some adventurous individual leads some fresh expedition into these desolate regions. Englishmen, Americans, and Norwegians have attempted to explore them, but they still remain, for the most part, "beyond man's footsteps." The polar bear seems alone to know them, and its solitary occupancy is indicated in the picture by the lone figure of the animal as it stands on the summit of a dreary waste of ice, watching, apparently, the slow-descending sun, the red of whose light is low down on the horizon.

THE COMING OF SPRING.

From the Picture by E. A. Hornel, A.R.S.A., in the Glasgow Art Gallery.

Size, 60 by 48 inches.

Purchased by the Corporation of Glasgow, 1900.

It is the time when all the woods are beginning to burst into leaf, and the fragrant earth is teeming with snowdrops and other woodland flowers. The winter is over and past, and eagerly the children seek again the loved walks, where the summer rambles are now so near at hand.

AND WHEN DID YOU LAST SEE YOUR FATHER?"

From the Picture by W. F. YEAMES, R.A., in the Walker Art Gallery, Liverpool.

Size, 42 by 78 inches.

Exhibited at the Royal Academy, 1878, and purchased by the Corporation of Liverpool from the Liverpool Autumn Exhibition, 1880.

During the Commonwealth great vigilance was exercised in regard to those who were believed to favour a restoration of the Monarchy. The Commissioners of Cromwell are here seen in a manor house, examining the inmates and endeavouring to obtain from them information as to the whereabouts of certain Royalists. The examiner himself seems to be showing a gleam of good nature at the gallant bearing of the boy, but the mother is looking on with apprehension lest her little son should be led into compromising them.

THE LAST OF ENGLAND.

From the Picture by FORD MADOX BROWN, in the Birmingham Art Gallery.
Size, 32 by 29 inches.
Painted, 1855.

This picture treats of the great emigration movement which culminated in 1852. The painter said that he singled out for his subject a couple from the middle class, high enough through education and refinement to appreciate all they were giving up in leaving their native land, and yet depressed in means to the extent of having to put up with the discomforts and humiliations incidental to a vessel "all one class." The man is shielding his wife from the sea spray with an umbrella, as he broods over blighted hopes and severance from all he has been striving for. Various incidents are in the background, the most noticeable being the reprobate who shakes his fist at the land of his birth, as though that were answerable for his want of success.

"The last of England; o'er the sea, my dear,
Our homes to seek amid Australian fields."

IN THE BEY'S GARDEN.

From the Picture by J. F. Lewis, R.A., in the Preston Art Gallery.

Size, 42 by 27 inches.

Painted, 1865, and bequeathed by Robert Newsham, Esq., in 1883, to the Corporation of Preston.

The picture is one of those brilliant exhibitions of colour which characterise the painter's Oriental subjects, both in regard to the costume of the figures introduced and to the bright hues of the various flowers of the garden. Sometimes he made his background the deep blue waters of the Bosphorus, or the pale purple of a distant range of mountains, in which case the brilliancy of the composition was still further enhanced. The gentle lady shown here is passing an idle moment in an idle day in the garden of her lord and master, the Bey, and is engaged in gathering blooms for the vase she has brought.

THE RISING OF THE RIVER.

From the Picture by JOHN LINNELL, Senr., in the Bury Art Gallery.

Size, 37 by 52 inches.

Presented to the Corporation of Bury in 1897 by the Children of the late THOMAS WRIGLEY.

The sudden rising of the river has alarmed a party of men and women, who are hastily moving a flock of sheep to the higher ground on the right and warning their children of the approaching water. Their concern is increased by the force of the gale, which has just blown down a large tree on the left. The effect of the masses of dark cloud on the landscape is very impressive, and the whole work expresses the peculiar powers of this great artist in landscape and cloud effect.

AT THE SIGN OF THE "BLUE BOAR," HOLBORN.

From the Picture by ERNEST CROFTS, R.A., in the Dudley Corporation Gallery.

Size, 29 by 40 inches.

Exhibited at the Royal Academy, 1883, and purchased by the Corporation of Dudley.

The "Blue Boar" became famous as the house in which it is said Cromwell and Ireton intercepted a letter from Charles I. to his Queen, Henrietta Maria, the contents of which determined Cromwell on the King's death. The letter was concealed in a saddle. Here in the presence of the angry Cromwell, who sits beside the mantelpiece, the unlucky courtier who has been detected is being examined. The saddle has been ripped open, and the dangerous document brought to light. Ireton stands by the table, his mailed gauntlet lying near; and the disposition of the other figures and the lighting of the old panelled room are admirable.

CUPID'S SPELL.

From the Picture by HENRY WOODS, R.A., in the National Gallery of British Art.

Size, 46 by 29 inches.

Exhibited at the Royal Academy in 1885, and presented to the National Gallery of British Art by SIR HENRY TATE, Bart.

In an old garden overlooking a lagoon is a marble figure of Cupid, with a fishing-net thrown over his arm. He seems to threaten with his arr a young fisherman who is entranced by the charms of the girl busily working at his side. Some of the buildings of Venice are seen in the distance.

THE PILGRIM FATHERS.

From the Picture by G. H. Boughton, R.A., in the Mappin Art Gallery, Sheffield.
Size, 30 by 40 inches.
Painted 1869.

It was in 1608 that the religious persecutions in England led a number of Nonconformists to withdraw from their native land and settle in Holland, whence, after a residence of some years, they removed altogether from Europe, to make their home in the newly discovered continent of America, where, still under the protection of England, they could enjoy entire liberty of conscience. "They left their goodly and pleasant land, but they knew they were pilgrims, and looked not much on these things, but lifted up their eyes to the heavens—their dearest country—and quieted their spirits." In the picture a considerable company of them have just landed on the New England coast.

AN IDYLL OF SPRING.

From the Picture by ALFRED EAST, A.R.A., in the Preston Art Gallery.

Size, 60 by 90 inches.

Exhibited at the New Gallery, 1897, and purchased by the Corporation of Preston.

Of late this painter of pure landscape, such as "Lelant from Hayle Island" and "Between the Lochs," has introduced into his pictures the element of the ideal, as in his upright picture of "Daphne" and the present one of "Spring." Here all is in blossom, and the welcome spring airs are passing over the tranquil landscape and pleasant sheet of water toward the ideal figure, who, divested of all raiment, is engaged in idly feeding the swans that come quickly at her call.

THE BLIND GIRL.

From the Picture by SIR J. E. MILLAIS, Bart., P.R.A., in the Birmingham Art Gallery.

Size, 32 by 21 inches.

Exhibited at the Royal Academy, 1856. Presented to the Birmingham Gallery by the Right Hon. WILLIAM KENRICK, P.C., M.P.

The village represented in the background is Icklesham, near Winchelsea. Mr. Ruskin's note of this exquisite work reads:

"The common is a fairly spacious bit of ragged pasture, and at the side of the public road passing over it, the blind girl has sat down to rest awhile. She is a simple beggar, not a poetical, or vicious one; a girl of eighteen or twenty, extremely plain-featured, but healthy, and just now resting, not because she is much tired, but because the sun has but this moment come out after a shower, and the smell of the grass is pleasant. The shower has been heavy, and is still so in the distance, where an intensely bright double rainbow is relieved against the departing thundercloud. The freshly wet grass is all radiant through and through with the new sunshine; the weeds at the girl's side as bright as Byzantine enamel, and inlaid with blue veronica; her upturned face all aglow with the light that seeks its way through her wet eyelashes. Very quiet she is, so quiet that a radiant butterfly has settled on her shoulder, and basks there in the warm sun. Against her knees, on which her poor instrument of beggary rests, leans another child, half her age—her guide; indifferent this one to sun or rain, only a little tired of waiting."

When the picture was first executed, the artist, not knowing that the "double" rainbow is really one rainbow and its reflection, painted the two exactly alike, instead of reversing the order of the colours of the reflected bow. Upon the mistake being pointed out to him, he repainted the portion of the picture in question.

A RANDOM SHOT.

From the Picture by SIR EDWIN LANDSEER, R.A., in the Bury Art Gallery.

Size, 48 by 72 inches.

Exhibited at the Royal Academy, 1848, and presented in 1897 to the Corporation of Bury by the Children of the late THOMAS WRIGLEY.

The scene is the summit of a snow-covered hill, up which a wounded roe has struggled in the attempt to keep up with the other members of the herd, whose hoof-prints can be seen in the snow. She has fallen exhausted at last, and the white ground is reddened with blood. The pathetic feature of the picture is the fawn that, unconscious of death, seeks nourishment in vain. The glow of evening light is on the snow and distant mountains.

"O! many a shaft at random sent
Finds mark the archer never meant!
And many a word at random spoken
May smooth, or wound, a heart that's broken."

Scott's "Lord of the Isles."

LA CÔTE D'AZUR.

From the Picture by E. A. WATERLOW, A.R.A., P.R.W.S., in the Preston Art Gallery.
Size, 54 by 72 inches.
Exhibited at the Royal Academy, 1899, and purchased by the Corporation of Preston.

The blue of the Mediterranean washes this pleasant piece of coast. Fertile are the lands that slope down to it—rich in grasses and herbage for sheep and goats, and where in the fulness of almost perpetual sunshine the gnarled trees bear their yearly produce,

"Firm rooted in the fruitful soil."

The day passes idly to the peasant girl, 'neath the blossoming tree and with her herd around her, and tranquil are the airs that come over the waters from the line of distant hills.

KATIE'S LETTER.

From the Picture by HAYNES KING, R.B.A., in the Atkinson Art Gallery, Southport.
Size, 24 by 20 inches.
Presented to the Corporation of Southport by MISS BALL.

The interior of this humble cottage, with its homely fittings and furniture, shows a young girl at the unusual occupation of writing a letter. It is before the School Board days, and her undertaking does not come easy to her; but the sweet peasant life of the fields and cottage is in the young healthy face and figure, and, whether the epistle she is inditing be a refusal or acceptance of her hand, it demands her whole careful attention, although it does not seem to disturb her tranquillity. What interesting colour, too, is in her clothing—the dark red petticoat, the pink jacket, and blue sun-bonnet being, in their quiet English way, as picturesque and pretty as any of the costumes to be met with in the sunny places of the South.

THE CHEERLESS WINTER DAY.

From the Picture by JOSEPH FARQUHARSON, A.R.A., in the National Gallery of British Art.

Size, 41 by 71 inches.

Exhibited at the Royal Academy, 1883, and purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest.

This distinguished student and painter of snow and the varied effects of light and shadow upon it has done few works more truthful in its aspect than this. Cheerless indeed is the faithful shepherd, who, in the desolation of the wintry day, and wrapped in his plaid, still minds his flock. The wall by which he stands, with his shivering dogs beside him, is almost covered by the drifting snow, and the dark sky seems threatening a further fall of snow.

ELIJAH IN THE WILDERNESS.

From the Picture by LORD LEIGHTON, P.R.A., in the Walker Art Gallery, Liverpool.

Size, 91 by 82 inches.

Exhibited at the Royal Academy, 1879, and presented to the Corporation of Liverpool in 1879 by A. G. KURTZ, Esq.

Elijah's triumph on Mount Carmel had been complete, but the spirit of Jezebel was roused in vengeance against him for the wholesale slaying of the prophets of Baal. His danger was great, and he fled for safety to that waste, inhospitable region that lies in the south of Palestine. Weary and exhausted, he there prayed for death. "It is enough; now, O Lord, take away my life; for I am not better than my fathers." Sleeping, he is awakened by the Divine messenger, who supplies him with food.

AWAITING AN AUDIENCE.

From the Picture by WILLEM GEETS, in the Walker Art Gallery, Liverpool.

Size, 27 by 43 inches.

Purchased by the Corporation of Liverpool, at the Liverpool Autumn Exhibition, 1886.

The picture recalls a work of Mr. Orchardson's of many years ago entitled "The Duke's Antechamber." In the present picture the guard on duty, in his effective and picturesque uniform, is touched with no emotion, but is fulfilling the monotonous daily task assigned him of guarding the approach to the presence of his lord and master. The lady, on the other hand, is in a state of suspense, not without serious misgivings. She is evidently a widow, in mourning for her husband, and has a request to make, a favour to ask—a signature to gain, it may be, to the document she so carefully holds. Her brave little son is apparently concerned in her mission, and she can ill conceal the anxiety with which she mentally weighs the probabilities of success with the powerful personage the door of whose room is seen at the end of the carpeted corridor.

BALACLAVA.

From the Picture by JOHN CHARLTON, in the Blackburn Art Gallery.

Size, 63 by 90 inches.

Exhibited at the Royal Academy, 1889, and purchased in 1894 by the Corporation of Blackburn.

This famous charge took place on the 25th of October, 1854. At ten minutes past eleven the brigade advanced, and the Russian cannon in the redoubt on the right at once opened upon them. They came on in two lines, quickening their pace as they neared the enemy, whose whole line now poured forth a flood of smoke and flame through which issued the deadly balls. The picture shows the 4th Light Dragoons—the second line in the charge, led by Lord George Paget—meeting the riderless horses of the first line, which then turned and charged again. At thirty-five minutes past eleven the miserable remnant of the gallant band paced up to the spot they had so lately quitted, having charged what was practically an army in position, with cannon on three sides of them.

THE RIVER RUNNING INTO DERWENTWATER.

From the Picture by B. W. LEADER, R.A., in the Atkinson Art Gallery, Southport.

Size, 28 by 42 inches.

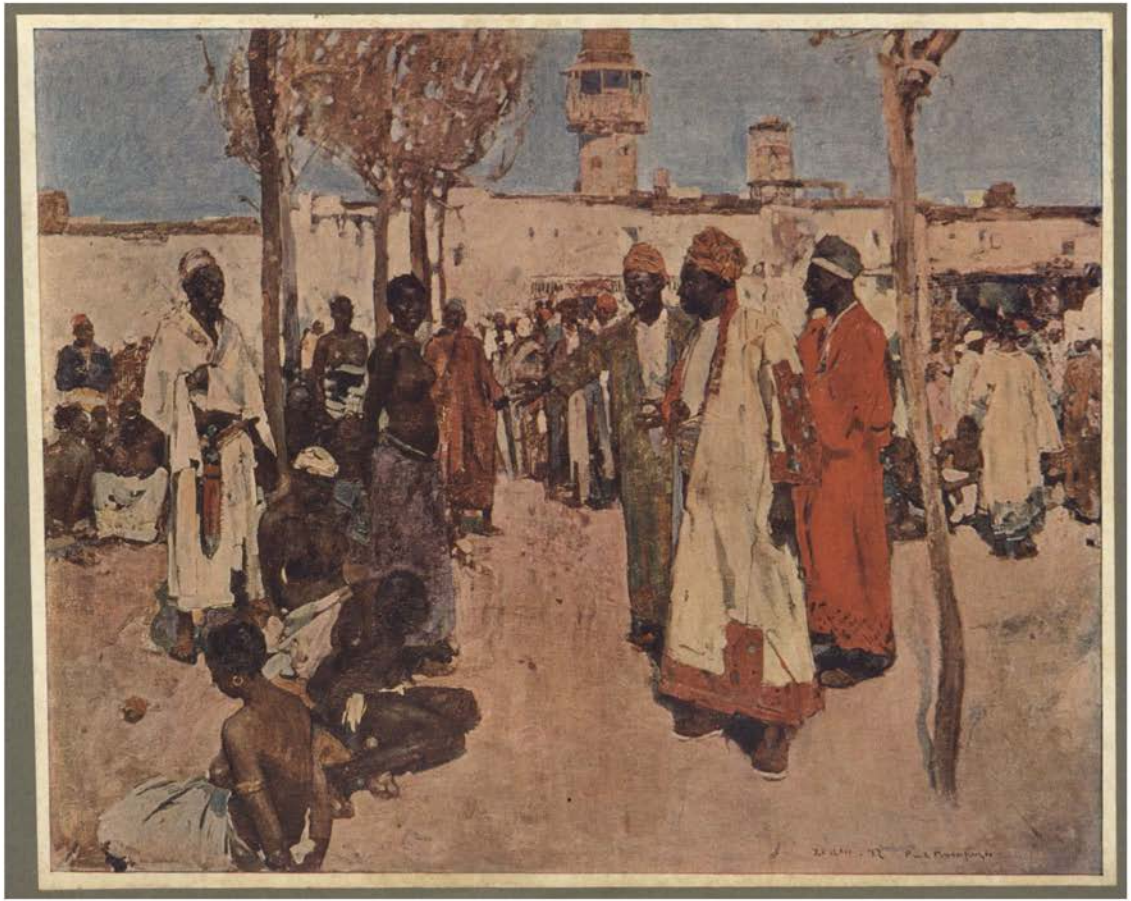
Bequeathed to the Corporation of Southport by MISS BALL.

With what remarkable skill and how true to Nature are the tranquil scenes given that come from the hand of this painter. The shallow stream, the pebbly shoals, the grassy banks, and the background of distant hills are such as the eyes love to dwell upon; where rambles are made in the holiday season, and the remembrance of which lingers with us afterwards, to be brought vividly back by such a picture as this. The painter's long study of the beautiful scenery of Wales and other mountain districts accounts for the accuracy with which he depicts, as in this case, scenes which abound at every turn of a river and every opening in the hills, on which the effect of sun and cloud incessantly yields a changing picture.

THE SLAVE MARKET.

From the Picture by FRANK BRANGWYN, in the Atkinson Art Gallery, Southport.
Size, 40 by 50 inches. Painted, 1892.
Presented to the Corporation of Southport by MR. J. H. JOHNSON

Among comparatively few nations is the practice of slave-dealing now tolerated. The town of Zeilah, situated between Abyssinia and the Equator, on the east coast of Africa, is one of those places where this uncivilised custom is still in vogue. Brought presumably from the interior, from the defenceless negro races which are still subject to the raids of slave-dealing Arabs, these poor creatures, male and female, are cruelly marched hundreds of miles, on foot and in chains, to those towns in Somali where they can be exposed for sale, agreeably to the laws of the land. Little shelter is here given from the fierce sun, which pours down its heat upon the market-place; and the bright clothing of the probable purchasers only serves to increase the glare that the painter has succeeded in conveying.



THE RISING GENERATION.

From the Picture by J. C. DOLLMAN, R.I., in the Atkinson Art Gallery, Southport.

Size, 30 by 46 inches.

Exhibited at the Royal Academy, 1891, and purchased by the Corporation of Southport.

The scene portrayed has a peculiar interest to the men in hunting costume, who see in the playful puppies the full-grown hounds, whose voices will one day ring in the woodlands and fields, and strike terror into the flying fox. Here, in the open yard, they can have their run, and tumble about as they like, growing daily stronger under their mother's eye and eager to be beyond the door, beneath which one of them is already peering out wishfully on to the open lands. The warm, straw-covered stable awaits them at night, into which their boy-keeper, their ever-willing playmate, will turn them.

SIBYLLA DELPHICA.

From the Picture by SIR EDWARD BURNE-JONES, Bart., in the Manchester Art Gallery.

Size, 60 by 24 inches.

Purchased by the Corporation of Manchester in 1886 from their Autumn Exhibition.

The meaning of Sibyl is one who tells the will of God—a prophetess. Early classic writers recognise only one Sibyl; but later several are spoken of. It was one of the Sibyls who offered to Tarquinius Superbus nine books for sale; he refused to purchase them. The Sibyl retired, burnt three and, returning, demanded the same price for the remaining six. The King again refused to purchase them, whereupon she burnt three more and again demanded the same sum for the last three as she had for the nine. The King in astonishment bought the books, and the Sibyl vanished. These were the well-known Sibylline books, written on palm leaves, which were kept in a stone chest in the temple of Jupiter Capitolinus at Rome, and were consulted in case of prodigies and calamities. The Sibyl was wont to write her prophecies on palm or bay leaves, which were placed at the entrance to her temple, where seekers might find them, if the wind did not scatter them.

The Delphic Sibyl or, as she was called, the Sibyl Herophile, flourished before the Trojan war, for one of her predictions was that Troy would be taken by the Greeks. She dwelt the greater part of her life at Samos, but she came to Delphos, where she delivered her oracles on a stone. She died in Troy, and her sepulchre is in the Grove of Smintheus.

She is represented in the picture standing on the threshold of her temple, where burns the sacred flame; and in each hand she holds bay leaves, the emblems of her priestly office.

PRAYER.

From the Picture by G. F. WATTS, R.A., in the Manchester Art Gallery.

Size, 40 by 27 inches.

Purchased by the Corporation of Manchester at the Richards Sale, 1887.

In the kneeling figure of the girl devotion and humility are expressed.

"Prayer is the burthen of a sigh,
The falling of a tear,
The upward glancing of an eye,
When none but God is near."

This celebrated painter is best known by the portraits he has painted of eminent public men, and the abstract subjects he has interpreted on canvas, such as "Love and Death," "Hope," and the present subject, "Prayer."

THE NEWHAVEN PACKET.

From the Picture by HENRY MOORE, R.A., R.W.S., in the Birmingham Art Gallery.
Size, 37 by 83 inches. Painted 1885.
Exhibited at the Royal Academy, 1885, and purchased by the Corporation of Birmingham.

This devoted student of the sea has here pictured the familiar spectacle of the moving waters as they wash our southern coast. Through the short choppy waves of the Channel the Dieppe boat is approaching our shores, its speed and buoyancy skilfully indicated, although away in the far distance. How wide the tract, how fresh the breeze that blows, how tranquil in the clear air lies the long line of cloud. It was the relationship of the sea to the sky, and the sensitive effects, on the water of the lights in the sky, which so closely occupied this painter's powers of observation, and in this particular example, which is one of his most successful efforts, he has imparted a true sense of the broad expanse of water, where move the cold salt waves, and where over them pass the strong free airs of heaven.

THE LAST WATCH OF HERO.

From the Picture by Lord Leighton, P.R.A., in the Manchester Art Gallery.

Size, 62 by 36 inches. Predella, 13 by 29½ inches.

Painted for the Corporation of Manchester in 1887, and exhibited at the Royal Academy in that year.

Hero, a beautiful young priestess of Venus, at Sestos, was beloved by Leander, a youth of Abydos, who often at night was wont to swim to her across the dangerous waters of the Hellespont, known more commonly now as the Dardanelles; but on one tempestuous night he was overpowered by the waves and drowned, and the lovely girl, as seen in the picture, watched in vain for his coming over the darkened straits.

"With aching heart she scanned the sea-face dim.

* * * * *

Lo! at the turret's foot his body lay,
Rolled on the stones, and washed with breaking spray."

In grief at the tragic loss of her lover she sought her own death, and drowned herself.

A second picture, termed a predella, is included in the frame, which shows the body of Leander on the rocks; of this a pen-and-ink sketch is here given.

The Picture and the Predella are reproduced by permission of Messrs. Mawson, Swan and Morgan, Ltd., Newcastle-on-Tyne, the owners of the copyright.

A BREEZY DAY—GOING TO THE HAYFIELD.

From the Picture by DAVID COX, in the Bury Art Gallery.

Size 18 by 28 inches.

Presented in 1897 to the Corporation of Bury by the children of the late THOMAS WRIGLEY.

David Cox possessed in an eminent degree the art of bringing into his pictures the very life of the atmosphere and the invigorating freshness of the airs and breezes. Here, one knows not how—it may be by the glinting touches on the reed-tops, or the way the clouds are shaped—the suggestion of a breeze over the land is truthfully imparted. The wayfarers to the hayfield are recognised as most natural occupants of this truly English pastoral scene, with the horses pacing slowly toward the sphere of the day's work, and the rider, languidly resting now, but knowing the hard day's labour which awaits him. Pleasant is it to talk, as he journeys, to the buxom girl with her wooden hayrakes, faring also thitherward.

The painter's well-known characteristics are seen in this picture: the great dock-leaves in the foreground (so often observed in his work), the deep line of middle distance, and the sunlit land far away, over all of which is the splendid display of carefully studied sky and cloud.

THE IDES OF MARCH.

From the Picture by SIR E. J. POYNTER, P.R.A., in the Manchester Art Gallery.

Size, 60 by 44 inches.

Exhibited at the Royal Academy, 1883, and purchased by the Corporation of Manchester from the Manchester Autumn Exhibition of that year.

Here is pictured the house of Julius Cæsar on the night before his assassination, and the pillared court and palatial exterior are illumined in a tragic way, either by the fitful lamplight or by the ominous comet, to which Calphurnia, the wife of Cæsar, warningly points.

Cæsar. Yet Cæsar shall go forth; for these predictions
Are to the world in general as to Cæsar.

Calphurnia. When beggars die, there are no comets seen;
The heavens themselves blaze forth the death
of princes.

The architectural details of this work show laborious study, and the mysterious lighting seems to portend the coming tragedy.

102471

STORMY WEATHER.

From the Picture by LEOPOLD RIVERS, in the National Gallery of British Art.

Size, 21 by 30 inches. Water-colour.

Exhibited at the Royal Academy, 1892, and purchased by the President and Council under the terms of the Chantrey Bequest.

Never is a landscape seen in so impressive a form, more particularly when mountains or rising ground are in it, as when storm, with its heavy atmosphere and lowering clouds, is about. Here the shadows cast on the hillside form the chief effect of the picture. To the left, over the distant hamlet the rain has already begun to fall, and soon the rich intervening peatland and the rough winding road, where the peat-laden cart journeys slowly along, will have their share of wet from the dark, threatening clouds.

DOWN TO THE DREGS.

From the Picture by J. SEYMOUR LUCAS, R.A., in the Wolverhampton Art Gallery.
Size, 18 by 22 inches. Painted, 1880.
Presented to the Corporation of Wolverhampton by MR. PHILIP HORSMAN.

This thirsty cavalier of the time of the Stuarts has just finished his repast, and is doing justice now to the tall pewter flagon of wine, which he is "draining to the dregs." The costume of that period was very becoming, with its broad-brimmed hat, short doublet and buff boots, while the gay scarf and the long sword added to its picturesque effect.

There is an air of breadth in the picture which this particular painter seldom fails to secure. The portrait in its black frame very effectively relieves the mass of white wall, and the substantial oak chair, from which the cavalier has just risen, dexterously completes the composition of the subject.

A SYLVAN STREAM.

From the Picture by GEORGE WETHERBEE, R.I., in the Manchester Art Gallery.
Size, 49 by 30 inches.
Purchased by the Corporation of Manchester in 1900.

In this tranquil scene the glow of the setting sun sheds its warmth upon the earth. The woodland stream has become for the moment the mirror of the golden loveliness that lingers in the sky. Serene is the upper firmament, where rosy-tinted clouds slowly move, and where the thin crescent moon, with its as yet pale light, will soon shine out in its silver lustre against a deeper sky. Silence is suggested in the lonely hills, and effective is the position in which the artist has placed the tall stately trees, whose welcome shadow through the long summer day is no longer needed now that the cool of evening is come. Like classic figures the bathers appear, a feature which frequently occurs in this painter's works.

THE NORMAN ARCHIPELAGO.

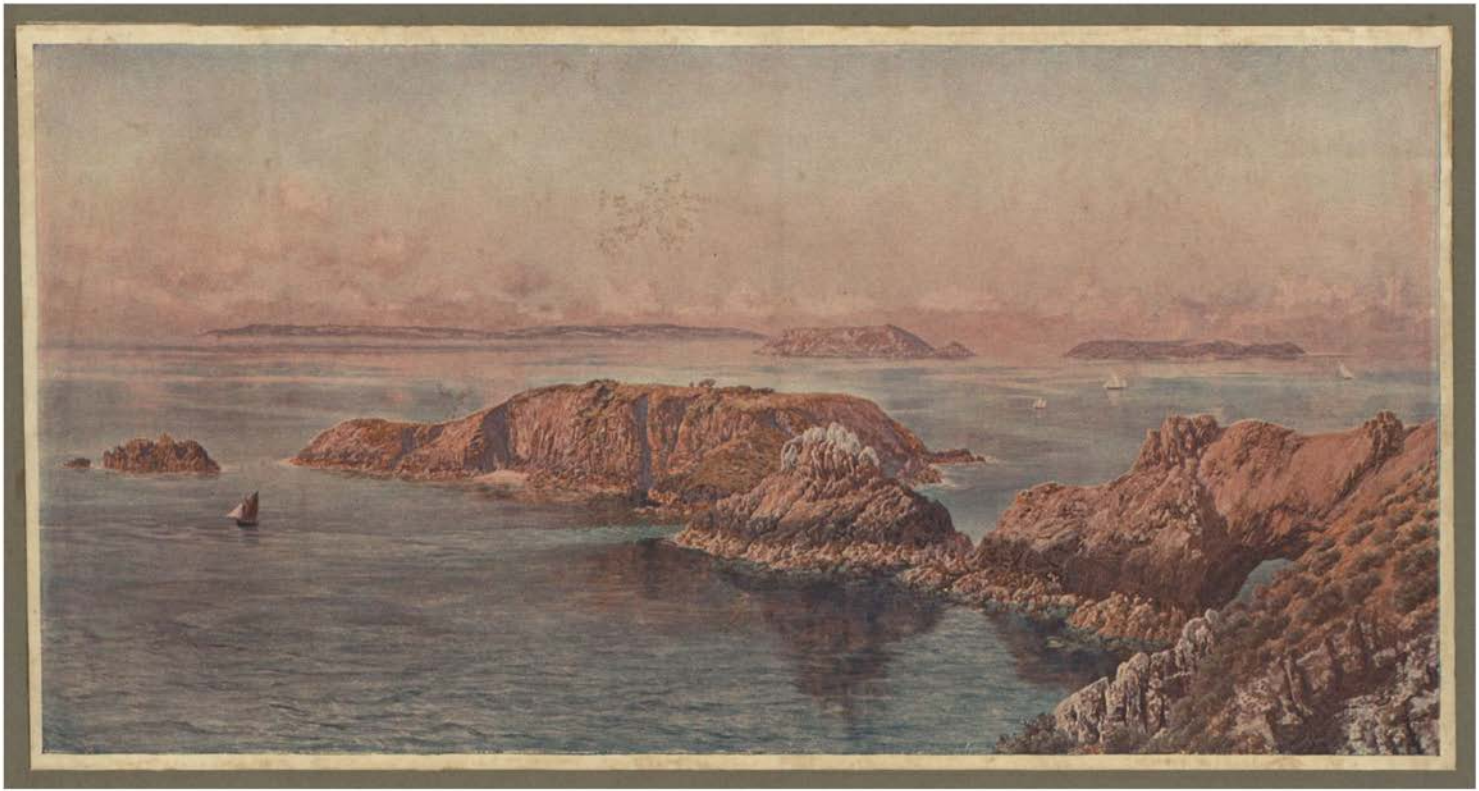
From the Picture by JOHN BRETT, A.R.A., in the Manchester Art Gallery.

Size, 41 by 83 inches.

Exhibited at the Royal Academy, 1885, and purchased by the Corporation of Manchester at their Autumn Exhibition that year.

The scene is among the Channel Islands, the only portion of the patrimony of William the Conqueror which now remains under British rule. It is painted from the island of Sark, and the view includes in its survey the islands of Guernsey, Alderney, and Jethou.

Connoisseurs will remember this particular painter's well-known picture of "The Stone-breaker," of 1858, which called forth the warm eulogium of Mr. Ruskin. It was executed with Pre-Raphaelite industry and precision, at a time when the work of that celebrated Brotherhood was still commanding much attention. The present example, although painted nearly thirty years later, is in no way wanting in its faithful portrayal of nature; more particularly is this observable in the delineation of the rocks, where the geological features, with all their innumerable crevices and excrescences, can be clearly seen and criticised. Added to this is the artistic mind which is brought to bear on this beautiful aspect of nature, in the delightful blue of the sea and the rosy glow which rests on the low-floating clouds.



SAINT STEPHEN.

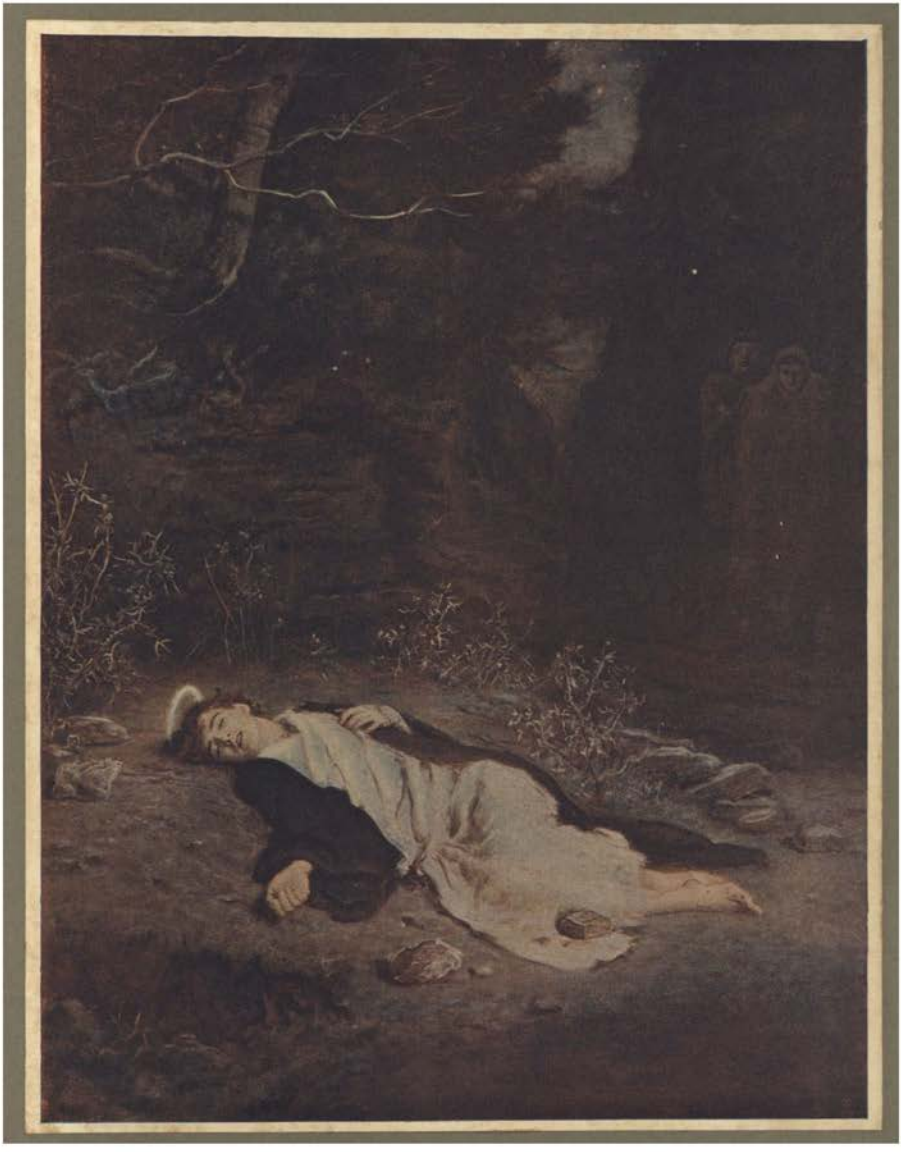
From the Picture by Sir J. E. Millais, Bart., P.R.A., in the National Gallery of British Art.

Size, 60 by 45 inches.

Exhibited at the Royal Academy, 1895, and presented to the Nation by Sir Henry Tate, Bart., 1897.

Stephen was the first who bore witness to the truth of his convictions by a violent and dreadful death. He soon fell beneath the crash of the stones thrown by the infuriated crowd, but he was still able to say, in the spirit of his Master, "Lord, lay not this sin to their charge," and then, in the language applied for the first time to the departure from this world of all Christians, "he fell asleep."

Night has now fallen on the tragic scene; the stars shine out, touching with their faint light the pale face and bloodstained garments of the martyr, and just without the city walls, but in the shadow of them, three women, dimly seen, look sadly towards him.



THE LAST OF THE GARRISON.

From the Picture by BRITON RIVIERE, R.A., in the Manchester Art Gallery.

Size, 40 by 60 inches.

Exhibited at the Royal Academy, 1875. Purchased by the Corporation of Manchester, 1898.

The old baronial mansion, garrisoned we may take it by Royalist troops in the days of the Civil War, has ceased to hold out longer. Its defenders are gone, lying dead about the house or borne away prisoners, and the old hound—the last of the garrison, mortally injured, but still breathing—has dropped to the floor, against the massive oak door which has been forced open at the head of the stairs. Gun-shot and battering implements have made sad havoc in the fine ancestral home, with its panels and tapestries, and now the flames will probably complete the ruin. No more will the footstep of the brave old dog be known along the halls and passages; his faithful guardianship will be no longer needed; but he is the last living thing in the old home.

"In life the firmest friend,
The first to welcome, foremost to defend."

"THE WORLD FORGETTING."

From the Picture by J. C. HORSLEY, R.A., in the Wolverhampton Art Gallery.

Size, 10 by 14 inches.

Exhibited at the Royal Academy, 1877. Bequeathed to the Corporation of Wolverhampton by the late MR. CARTWRIGHT.

Back to England have the gallant men come from the scenes of war, and the welcome of the gay throng is given to them. One of the officers has drawn aside from the more fashionable company to greet the simply dressed girl in white, who has longingly waited for his coming, and in the delight of now again seeing him, after all the perils of a campaign, safe and well but for the wounded arm, she clings to him in forgetfulness of all else. The obsequious parson, on the left, glances at them as he passes; the old maid, seated on the right with her fan and lap-dog, is ready to make gossip over it, and the two soldiers saluting as they pass note the incident; the aged courtier on the green seat looks in an interested way, not unkindly, at them; but the two are unconscious of all this, "the world forgetting."

The scene is in Kensington Gardens on one of those Sunday afternoons in the latter part of the eighteenth century, when the military organisation of this country was actively engaged in many directions.

THE GOLDEN VALLEY.

From the Picture by ALFRED EAST, A.R.A., in the Leeds Art Gallery.

Size, 58 by 88 inches.

Exhibited at the Royal Academy, 1893, and purchased by the Corporation of Leeds.

This old farmhouse, nestled in the hollow of the land, with its happy pastures round it, is a typical English scene, far away from the noise and dust of town. Truly at times the gentle avocations of the farmer are passed in pleasant places; illness and death may reach him, but many a day like that depicted here must be his; golden in its sky, golden in the effect of summer glow upon the earth. The darkly painted edge of a coppice on the left is a very effective feature in the picture, and from its tranquil shade the eye surveys the peaceful scene.

THE MERMAIDS' ROCK.

From the Picture by E. MATTHEW HALE, in the Leeds Art Gallery.

Size, 48 by 78 inches.

Exhibited at the New Gallery, 1894, and purchased by the Corporation of Leeds in 1895.

This fanciful subject is of a kind to which this painter has devoted himself. Sporting about the dangerous rocks are these fabled beauties of the sea, and, engrossed with the sight of them, the hardy mariners are forgetful of the peril to which their frail craft is hurrying.

THE TEMPTATION OF SIR PERCIVAL.

From the Picture by ARTHUR HACKER, A.R.A., in the Leeds Art Gallery.

Size, 52 by 62 inches.

Exhibited at the Royal Academy, 1894, and purchased by the Corporation of Leeds, 1896.

Sir Percival de Galis was one of the knights of King Arthur's Court. He had rested through the heat of a summer day, and on awaking had found placed before him a plenteous banquet, with the strangest of wine. He now beholds the gentlewoman and thinks her the fairest he has ever seen. She is barefoot and crowned with poppies and cornflowers. The time is twilight, with its seductive influence, and the beauty of the woman draws him to her. He has put aside his helmet and shield, and is about to lift to his lips yet again the crystal chalice of strange wine, and to yield to the bewitching temptress, when the hilt of his sword in the form of a cross, in the brushwood beside him, catches his glance, and he bethinks him of his knighthood and of the promise he had made, and he cries, "Fair sweet Father, Jesu Christ, let me not be shamed that was near lost, had not thy grace been." The temptress then draws away —and Sir Percival learns afterwards that it was the personification of evil which he had encountered.

NAPOLEON CROSSING THE ST. BERNARD.

From the Picture by PAUL DELAROCHE, in the Walker Art Gallery, Liverpool.

Size, 132 by 108 inches.

Presented by the Corporation of Liverpool in 1893, by H. Yates Thompson, Esq.

The man to whom no obstacle was insurmountable in the pursuit of his object, is here seen leading his army over the Alps Thick lies the snow on the precipitous way, and, beside his rough sturdy mule, walks the stalwart peasant as a guide and further safety to the indomitable First Consul. Napoleon was barely thirty-one when this brilliant feat was accomplished. He had led the Austrian General to believe that the army he was leading over the snowy way was but a medley of conscripts which he had hurriedly gathered together at Dijon, whereas it was mainly of veteran troops, 40,000 strong, drawn from La Vendée and other distant provinces. By the second week in May, 1800, his army was at the foot of the Alps. The bulk of it had soon crossed the St. Bernard, and, descending into the valleys, was joined by General Moreau, whom Napoleon had sent by way of St. Gothard. Then with a force of 60,000 men at his command he advanced to the well-known Stradella Pass, which placed him between the Austrian communications and their rear. A few days later a battle was fought on the famous plain of Marengo, when the defeat of the Austrians compelled them to make terms with the victorious leader.

LEITH HILL.

From the Picture by JOHN LINNELL, Sen., in the Manchester Art Gallery.
Size, 13 by 17 inches.
Purchased by the Corporation of Manchester, 1900.

Lit by the glowing effect of the sunset, the landscape, under the hand of this experienced painter and student of English scenery, abounds in a rich fullness of colour. Dark is the shadow that rests on Leith Hill, which stands out against the bright golden light as the chief feature of the picture. The sheep and cattle are wending homeward from the pleasant pastures, and the shepherd-dog, thirsty from his work of gathering the flock together, is drinking from the pool by the roadside. Evening is drawing on, and the clouds are gathering in manifest splendour about the sinking sun.

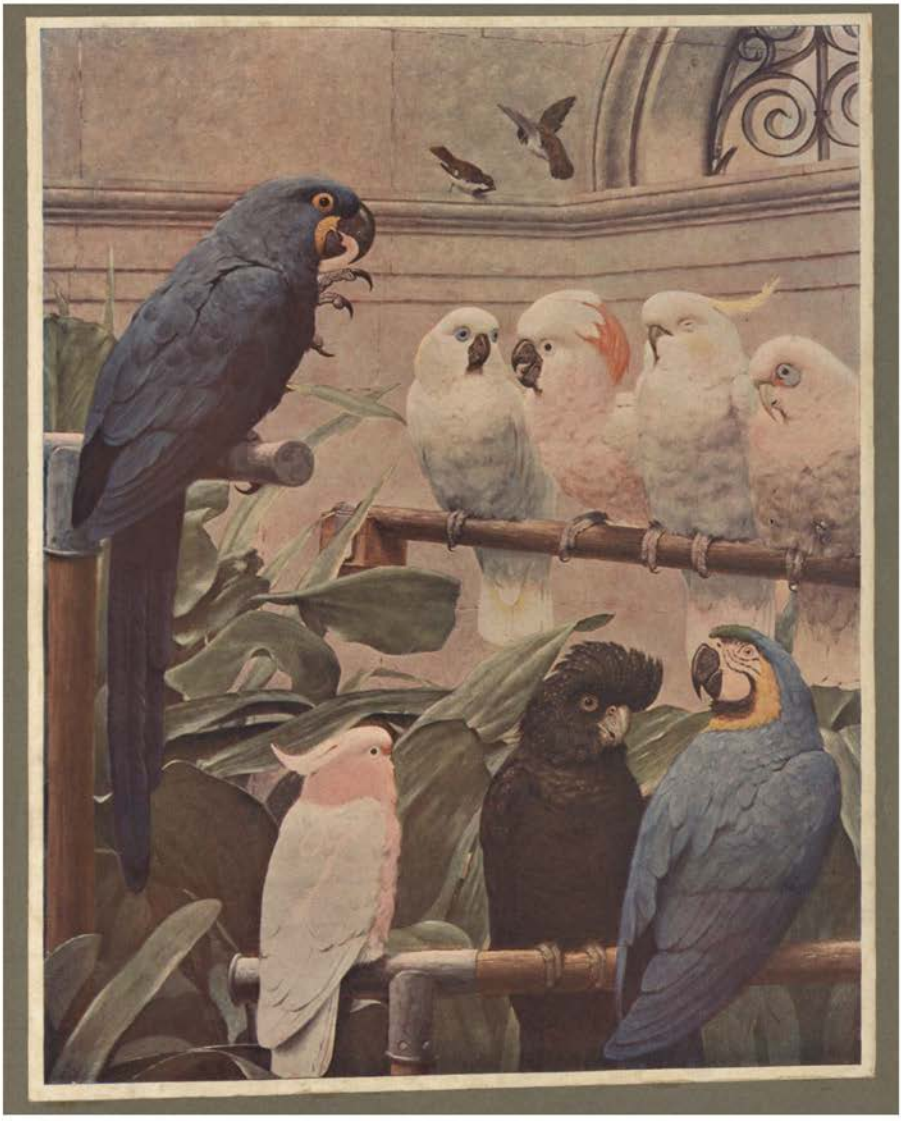
A SELECT COMMITTEE.

From the Picture by H. STACY MARKS, R.A., in the Walker Art Gallery, Liverpool.

Size, 46 by 35 inches.

Purchased from the Liverpool Autumn Exhibition, 1891.

This student of bird-life early showed his talent in this direction. His "Princess and the Pelicans" was one of the best of this kind. He sought subjects of this particular character the more agreeably to present his carefully finished studies of birds. A frequent visitor to the Zoological Gardens, he there found all the varieties he desired of parrot life, and those shown in the picture were doubtless all taken from the collection there, and probably are all portraits of particular birds.



THE SHEPHERD OF JERUSALEM.

From the Picture by P. R. MORRIS, A.R.A., in the Walker Art Gallery, Liverpool.

Size, 112 by 59 inches.

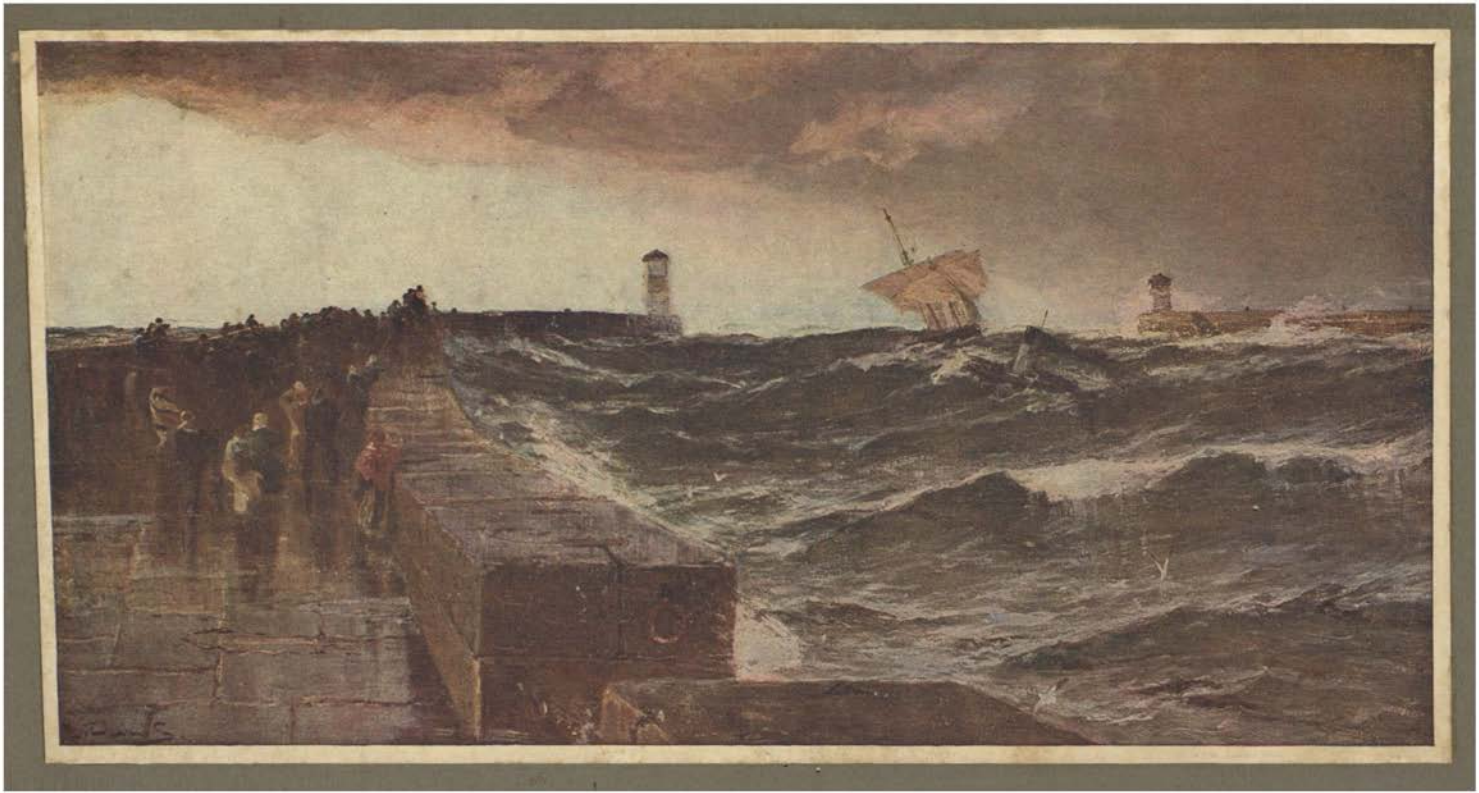
Presented to the Corporation of Liverpool in 1881, by HENRY BRANSTON, Esq.

An aged Hebrew shepherd, as he wanders over the Syrian hills with his flock, is about to pass by a high cross, a familiar object in those days in the eyes of the Jews; but the inscription, in three tongues, of the words "King of the Jews," arrests his attention, and he leans on his staff musing of the strange events which have lately happened in the crucifixion of our Blessed Lord.

AFTER THREE DAYS' GALE.

From the Picture by EDWIN ELLIS, in the Nottingham Art Gallery.
Size, 31 by 72 inches. Painted 1885.
Purchased by the Corporation of Nottingham in 1897.

The sky is clearing and the stormy weather is now moderating, but the roughness of the sea outside the harbour may be gathered by the agitation of the water within. Steam tug and sailing boat are as much tossed about, apparently, as if they were in the foaming waves beyond the two lighthouses. The pier, which is that at West Hartlepool, is busy with fisher-folk and others, the boisterous wind telling on the garments they wear. Roughly the sea surges up to the right wall of the pier, but not now overleaping it, although the footway is still wet with the salt sea. The painter of this picture died early. He was a great student of the sea in its stormy aspects, and very dexterous with his brush.



NATURE'S MIRROR.

From the Picture by PETER GHENT, in the Walker Art Gallery, Liverpool.

Size, 48 by 72 inches.

Presented to the Corporation of Liverpool in 1882, by MALCOLM GUTHRIE, Esq., J.P., and T. W. OAKSHOT, Esq., J.P.

These beautiful hills which lie on the skirts of the great mountains of North Wales, in the Conway valley, and run in succession up to Bettwys-y-Coed, descend to the most fertile level pastures, richly watered by some broad flowing stream. In the picture the still water is the mirror of reed and bank, of full-foliaged trees, and dark and rugged hill. The railway that runs on this side of the stream is wisely excluded from the picture, and the lovely scene is left in its peace undisturbed.

ROBIN ADAIR.

From the Picture by ALEXANDER JOHNSTON, in the Mappin Art Gallery, Sheffield.

Size, 45 by 36 inches.

Presented to the Corporation of Sheffield in 1887, by Sir FREDERICK MAPPIN, Bart., M.P.

The old Scotch ballad, so popular in Scotland and England, is charmingly illustrated in the present picture. The hour of parting has come, after the bright Assembly ball;

"What made th' Assembly shine?
Robin Adair!
What made the ball so fine?
Robin Adair!
What, when the play was o'er,
What made my heart so sore?
Oh! it was parting with
Robin Adair!"

In the starlit night the time has come for the daintily dressed lady to be handed to her sedan-chair, and her handsome lover has escorted her thither. Both are young, and feel not the cold of the winter night, from which the group gathered about the entrance are protected by thick shawls and wraps. 'Tis but a parting, one would think, to meet again, and yet the song, ere it ends, speaks on one hand of the inconstant lover, and on the other of the broken heart.

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